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Cover: The Badland's new blade, Chris Miller, lofting a big frontside air during the competition at the Lakewood
ASPO Contest. Photo: Jim Goodrich.



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TALKING ED

As you may have already noticed, this issue is packed full of L.A. energy. The Southern California area has been responsible for a lot of skate activity. People all over the world focus their attention on what is happening in the L.A. skate scene. The area boasts more professional skateboarders than anywhere else on the planet and houses more skatepark facilities than you will find in any other area.

Ever since skateboarding grew outward from the Southern California surfing communities with the introduction of the urethane wheel in the mid-70's, L.A. has been the center of skateboarding. Definitely one of the major contributions to society in the last decade, "the new wheels" elevated skateboarding, which had already seen massive interest in the sixties, beyond any limitations that had been encountered with earlier versions. The 70's were tired, bleak, boring. The kids wanted action and took to the streets armed with a new found mobility allowing them endless exploration of a vast asphalt jungle. L.A. was the perfect proving grounds for the skateboard, and immediately kids found untapped energy in the form of hard concrete and plaster. Empty swimming pools became shrines where many skaters worshipped daily. Down along the beaches and boulevards, and in the parking garages and schoolyards, the skaters ruled. Drainage ditches, spillways and cement pipes came alive with new possibilities. Wooden ramps were being constructed where vertical forms were scarce or non-existent. Skateparks, the next step in the evolution of skateboarding, began to appear in the L.A. landscape. Serving as a focal point, the parks provided the skater with a place to practice daily. Younger skaters and newcomers to the sport were able to develop their skills very quickly, and the intensity of vertical skating was explored to the utmost. Skateparks of every design and description began to appear in other areas besides L.A., and the level of skating ability and the number of skaters increased with each park constructed. Skaters and non-skaters alike now had a place to go and satisfy their curiosities about this new radical activity.

Competition soon found a home at the skateparks. Originally a skateboard contest was a bunch of neighborhood skaters gathered together to run slalom cones on a local hill. Bigger professional competitions were booked into arenas and auditoriums, with large ramps constructed for slalom and vertical exhibitions. The scene at the parks was different. The pools became the arenas and spectators watched in disbelief as the skaters took to the air, pushing the limits ever further. Banked slalom and bowl riding had become the main attraction, and there had never been as many Pro skaters to take advantage of a thriving contest circuit. A guaranteed purse at most contests assured a good turnout and an incentive to go for it.

Back out in the streets, speed runs down steep backroads had evolved into full-on downhill contests, engulfing whole communities in a speed rush. Spectators saw a more accessible form of skateboard rivalry, featuring side by side, head to head competition with a Grand Prix-like atmosphere. The thrills and spills of downhill racing provided a new aspect to the Pro skating scene and many skaters competed in downhill as well as bowl riding.

Skateboarding has flourished in L.A. and the Southern California area for over six years and shows no sign of letting up. The young park bred skaters of the region have taken what their predecessors have laid down before them to new levels of insanity. Many older Pro skaters from days past have moved out of skate competition but still act as the guiding forces behind a new crop of skaters. A healthy amateur circuit provides talented skaters with a route into the Pro ranks. Amateurs turning Pro at an early age reflect the youthful intensity of a sport that has come into its own.



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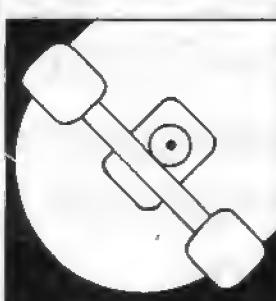
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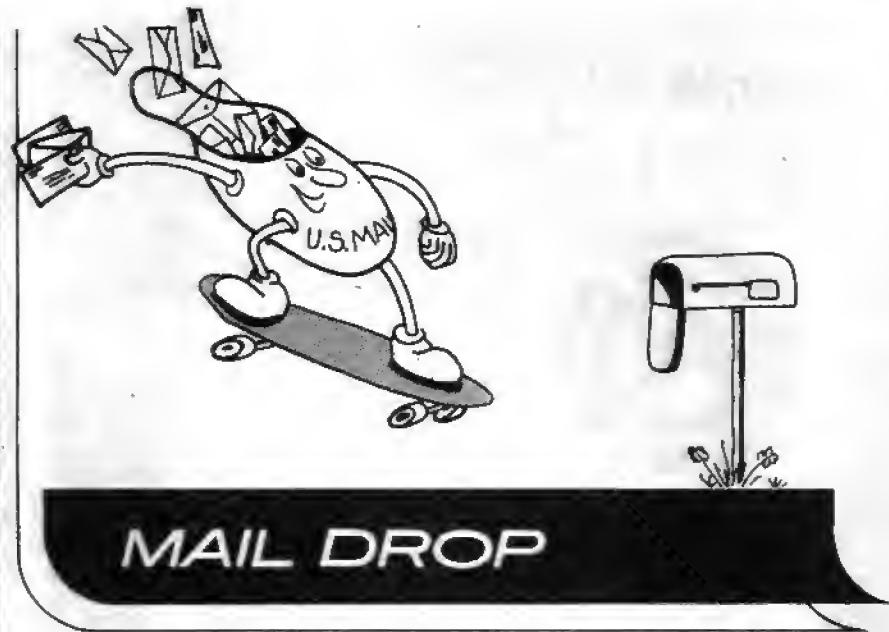
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SWAMP SONG

HEY, THRASHER
I'd just like to say a word
if I could.
About your mag that we
think's real good.
Its content is just so rad,
and all its shots are just so bad.
So just want to say,
to all you dudes at THRASHER
today
that we know you guys
will lead the way.
To gitate the juice
that we need today.

A wired out skater from
the swamps of Mississippi

THRASHER

I picked up your January and
February issues and I was stoked.
The coverage on Secret Spots
shreds, and the community skate-
park scene is cool. Keep up the
good coverage.

Jon Inslo,
San Jose, CA

Dear Ed,

I live in the Chicago area and
my distributor of THRASHER is AWH
Sales. I like the outline of your mag
because there's no other sport in it.
The article on the Upland Gold
Cup was terrific! The photo's were
rad! I wish your mag well, and
hope you don't destroy it with
other sports! Keep on Thrashing!

Radically,
Doug McBride

Thanx for the compliments. —Ed

Hey,

I just picked up the January issue
of THRASHER, and I was completely
stoked! What a rad magazine! I
also liked your staff, Kevin
Thatcher—I remember you riding
from the Tunnel Team and Uvis,
Terry Nails—I can remember you
riding Stroker trucks, and Gerry
Hurtado taking the ASPO Open
slalom at Oasis. Let's see a few
more captions—it was hot seeing
Wally Inouye again, Concentrate
on some of the "Old Wave Skaters."
Is your secret spot Berryessa? It
sounds and looks familiar. Keep up
the good work. My subscription is
in the mail.

Dean Kusman

We ain't telling—Ed.

Ripping Recipe

Thrasher,
It's great to see photos of back-
yard sessions. We all know that the
same old keyhole with pads and
helmet gets pretty boring. I thought
you and your readers might
appreciate my recipe for a tasteful
skate session.

The spot is definitely the main
ingredient. I chose an abandoned
skatepark in Southwest Oregon.
The atmosphere is complete with
miles of fir trees in view and is far
from any inhabitants. The park is
comprised of walls ranging from 3
to 5 feet with poor shape (similar
to my local S.C. beach break) and
is determined to grind you first. If
this isn't tasty enough, the park is
supplied with its local law enforcement
which requires some extra
sweet moves.

Now you spice this with an
exceptional camera. And B.B.'s
skating as a dash of flavor. Be sure
to allow yourself a week's time to
experience the other coastal
activities cooking. A local surprise
bash and nice surf swells will keep
you trip boiling. You top this with a
little hairy snack during the drive
home. Wha La.

Thrasher, who says you can't
have your cake and eat it to?
—Paul Hendrix

Attn: Mail Drop

I really like your second edition. I
hope future issues will show more
of quality Thrasher work. The articles
by Brad Bowman and Duane
Peters were well written. I think a
pro skater should interview another
pro, like Bowman did with Shawn
Peddie. I hope to see more of BB's
work in the future. What I would like
to see in this magazine is contributions
by skateboarders, pro and amateur alike. Also a lot of
sequence photos, of double
sessions, and of the best like Olson,
Smith (both Jay and Mike), Tony
Hawk, Stelmasky Bros, Peters,
Bowman, and some hot up and
coming types.

I would like to know how would
one go about contributing an
article or photos, any special type
of photographs and so on.

Later,

W.C. Gutman, San Diego, CA

Send black and white photos
(negative if available) to THRASHER,
% The Editor. Send resume for staff
considerations. Ed.



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L.A. SKATEPARK PARADISE

Marina local Christian Hosoi pops an air fakie in the keyhole.



K. Thatcher

The L.A. area has been the forefront of skatepark design development and intra park competition (ASPO). At one time parks numbered into the twenties. Most were either first generation snake run type, or unfortunately, those constructed by fast-buck entrepreneurs who knew nothing about skateboarding, and thus failed once the skaters recognized them for what they were—frauds.

Slowly parks began to appear that were designed either by skateboarders or in conjunction

with skateboarders and thus what is known as second generation parks came on the scene. These new facilities payed careful attention to the needs of skaters, not only providing good quality terrain but, also by incorporating fully stocked Pro-shops and responsible staffers who were helpful in the day-to-day running of the park.

Parks also began to get involved in competitions, either by organizing their own events for example, The Marina Gyro-Dog Bowl, or by becoming involved in the original

Henry Hester Pro Bowl Series and the Association of Skatepark Owners. In some instances parks went a step further and developed competitions based on the terrain that was available at the complex; thus not only pools were utilized for competition, but, the entire park as well. This trend gave birth to banked slalom and banked freestyle. The availability of flat skating areas allowed the parks to be also used for freestyle, thus they became the centers of all skate activity.

This is the historical background

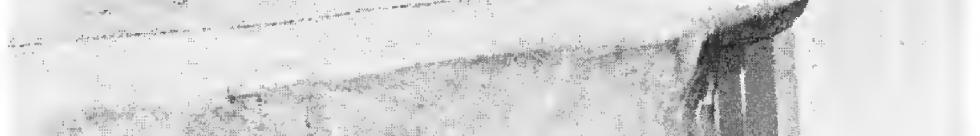
of the L.A. scene, and it has not evolved easily by any means. The skatepark owners of this area have taken their slaps, hassles and problems, but they're work and conviction has allowed skating to prosper and grow. The lessons learned by these pioneers could well be used by any present skatepark owner or would-be owner or investor. The L.A. area is happening! An infusion of new skate talent is on the rise and skaters are stoked.

I decided that to really show the parks in L.A. I would have to divide



A typical Marina crowd.

On his way to winning the Gold Cup Series, Eddie Elguera captured 1st place at Marina Gold Cup #3.



Sports GIG



Marina overview showing the small "brown bowls" and the exotic Turning Point Ramp.

A thrashing nose grabbing grind—Bob Serafin, Marina keyhole.



Marina's banked slalom area is the site of heavy speed sessions.



K. Thatcher

the story in two segments. The first part will cover Marina Del Rey Skatepark, Whittier's Skate City and Big O in Orange. The next issue will feature The Ranch at Colton, Pipeline in Upland, Lakewood Center Skatepark, Pomona Pipe and Pool and Skatercross Reseda.

MARINA DEL REY SKATEPARK

Marina is really an intense spot. The park is beautifully designed and includes the Dog Bowl and everybody's favorite, the keyhole. On any given day two or three top

pros and many amateurs may be seen at the park, either practicing their routines or just shredding. The keyhole without a doubt gets the majority of the heavy skate action, since it's practically perfect so that tricks may be easily wired. The Dog Bowl, the park's original showcase, does not really get the attention it deserves, possibly because it is slightly more difficult to skate than the keyhole (lately, though, I've been told that attention has refocused on the Dog Bowl and skaters have again taken to ripping it).

Hopefully some day someone will throw a contest in the Dog Bowl, its intricate shape making it perfect for heavy lines and modern maneuvers. The Gyro-Marina Pro Bowl was certainly one of the more entertaining contests to date.

Marina also has a series of shallow bowls known as the "brown bowls" or "clay bowls," the birthplace of many new tricks. These bowls are certainly among the favorite spots of the younger skaters (also an excellent beginners' area). A reservoir is also fea-

tured and is widely used by all.

The final crowning touch of Marina is its excellent banked slalom area. Denis Ogden has hosted two Pro banked slalom contests with all participants coming away with the same impression—"the best banked slalom area in existence today." During the past year Marina has also been lucky enough to have temporary custody of the fabulous Turning Point Ramp, an exotic plexiglass capsule that is one more feature of Marina's varied terrain.



The Turkey Shoot at Whittier featured Southern California's top amateurs, Tony Hawk, Indy Air.

Another version of frontside air. Neil Blender, Whittier



Tracy Smothers on a revolutionary new design skate deck.



The skating is not restricted to the bowls. Freestyle action in Whittier's parking lot.



Radical amateur Lance Mountain flows an Indy Air in Whittier's keyhole

SKATE CITY, WHITTIER

Whittier was created with the vertical skater in mind. It definitely features more vertical terrain with tile and coping than any other park. The main attraction is its large wide clover (depth no more than 5 feet), blessed with happening coping and tiles. The action is hot and heavy in the clover as it has a multitude of lines available so that tricks may be wired rather easily. A capsule pool adjacent to the clover also features tile and

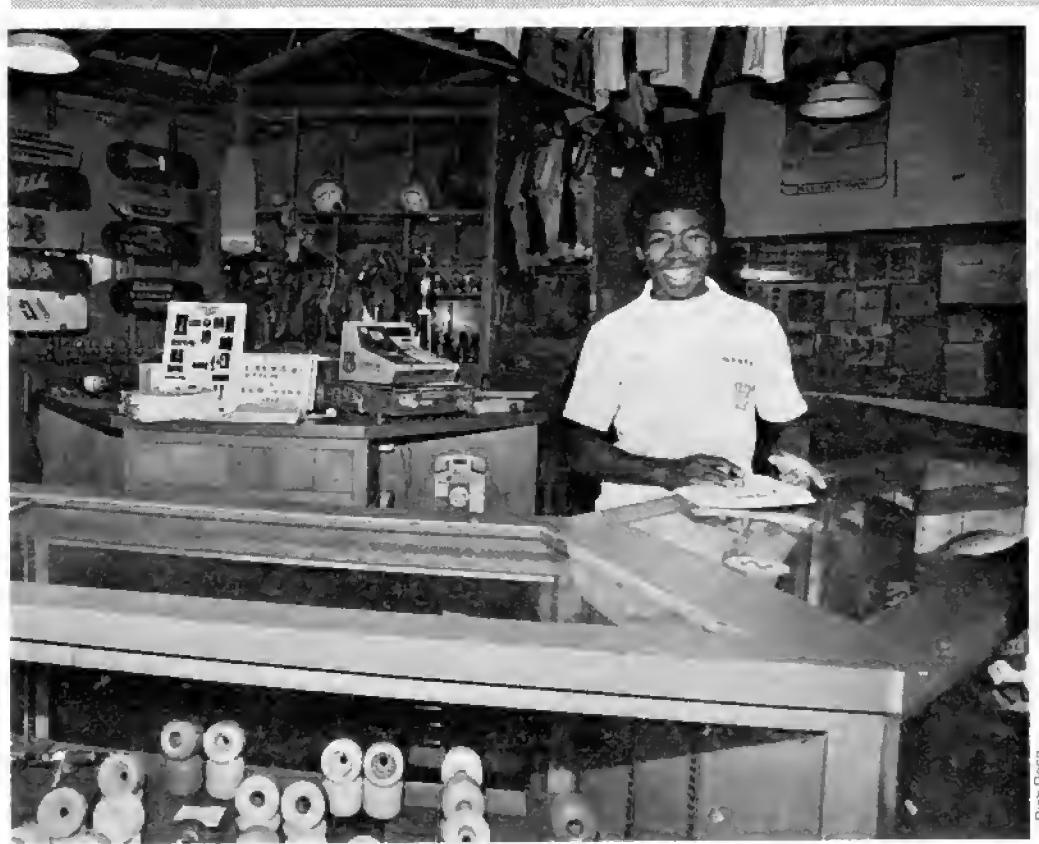
coping. The capsule is also heavily skated although some criticism may be claimed because of its uphill nature and tight transitions. As if that is not enough, a deep keyhole is also part of the park geography. In 1979 it played host to a Hester Series contest and since then has been the target of some blo skating.

Another feature of the park is its full pipe, constructed of what was originally a steel pipe, but now surfaced and serving its purpose quite well. A little aside gives an

example of the owner's commitment to creating a park of high quality: when originally poured the bottom of the pipe was kinked, but the management promptly ordered the flawed area jack hammered and properly built. That is what we mean by responsible owners.

A few other smaller bowls with (of course) tiles and coping complement the remainder of the park. A small freestyle area is available, as well as a small banked half pipe.

In closing I would like to add that the park is well kept, the Pro shop is fully stocked and the arcade has all the right machines—in short you can have a ball there.



Pro staffer Freddy DeSota puts in time behind the counter as well as on the coping.

Steve Olson and Eddie Meek doubling their fun on the banks at the Big O.



BIG 'O', ORANGE

The Big O is the center of skate activity in the Orange area. The park is well situated and offers excellent and varied terrain for all types of skaters. It was barely completed when it hosted the last contest of Hester's first series. Since then it has continued to thrive and produce excellent talent. This was proven again during the last ASPO season when the park team won the overall title for the second year in a row.

The park itself consists of a pleasant freestyle reservoir that features nice mellow banks. It is used extensively by both Pros and beginners alike, and is the center of many trick innovations. The clover pool is probably the most popular spot in the park. Skaters are continually working its good transitions and coping, either perfecting tricks or rippling it for fun. Next to the clover is a deep keyhole that is a little tight, but definitely workable. The park's most famous feature is its capsule pool, really the first depar-

ture from traditional keyhole type designs. Not only is "The Cap" a great fun pool offering unlimited possibilities to the skater, but through the years it has maintained its reputation as one of the premier contest pools in existence. The park also features the Holiday bowl which rivals the clover in popularity. A half pipe is also part of the complex, though not as popular as the other sections already described. The one controversial area of the park has been its two large three-quarter



- Rich Rose



Flailing a high backside Ollie over the famous "canyon" at the Big O, Tony Hawk.



Teddy Bennet blast a frontside aerial in the capsule pool.

The clover is the birthplace of many new moves—Duane Peters going crazy.



Rich Rose

Well, that's it for part one of my report on LA, A Skatepark Paradise. As you can read and see, the scene here is happening. The involvement encompasses skaters, park owners, management and parents. This is skating 80's style, growing and ever more radical.

Catch you next issue for the wrap-up. In the meantime, keep THRASHING!

—Dudley Counts

Rich Rose

EXPOSURE

Janine Ali lays back at a secret abandoned pool in the Bronx, New York



Wesley Bocke



Unknown local blazes the old Fort Lee, New Jersey Ramp

Wesley Bocke

MODERN MOVES

The Art of Dropping In



All eyes focus on the instant of commitment—Steve Alba defies the odds again. Upland.



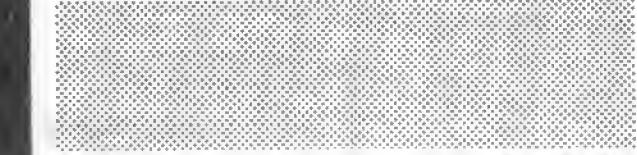
Allan Losi is a blur as he drops into Lakewood's Half Pipe.



Rick Blackhart drops in at an all-night teller for a late hour withdrawal.



Skateboarders are not known to take the easiest route from one point to another—but definitely the most direct. Curb jumping has been around as long as skateboarding itself, being the natural progression from sidewalk to street. Ty Page's dropping off picnic tables and the like, was considered a bio maneuver for its day and still is. Young Steve Monahan, rolling off the top of a parked van, was unbelievable. Blackhart took it to the vertical with high speed roll-ins at Upland and T.A. was last seen dropping off the deck and landing on the flat bottom of Marina's Dog Bowl. Duane Peters has since taken the "acid drop" to new depths in contests. Dropping in, off or onto is a maneuver that is as basic and simple as skating itself, and is equally as radical as any layback-aerial-revert-footplant or whatever combo of tricks one can come up with. No amount of planning or practice can precede a drop-in maneuver. You've got to go for it now and ask questions later, and in the meantime, let instincts take over. That's what skating is all about—the detachment factor—the split second of not knowing whether one is in control of his or her own destiny. Riding the razor's edge provides the rush and dropping over the edge intensifies it.



A wall serves as the launching pad—Bob Serafin, right down the line.



D.B. testing Newton's Law at Gold Cup '75, Upland.



Rich Rose

EASTERN FRONT

Kona Pro-Am Kona Skatepark — Jacksonville, Florida

As Friday arrived many skaters appeared to put in some heavy practice. The weather was nice for skating, about 50 to 60° degrees and sunny, with a weekend forecast of slightly warmer temperatures. Although the pool was relatively new to many of us, some of the skaters were showing good ability to adapt to different terrain. Among the group were Mike McGill, Monty Nolder, Rodney Mullen and Shawn Pennie.

As ripping practice sessions went into the evening more skaters showed up to watch and skate. Although the half-pipe finish accumulates moisture during the night, constant skating will keep it dry.

The contest was scheduled to start Saturday at 12:00 noon with freestyle. The program called for six events: pool, half-pipe, freestyle, banked slalom, bowl and vert, and finally, downhill. The pool is an eleven foot deep kidney with one foot of vertical, its rad and demanding. The half-pipe is 11 feet high with 1½ feet of vertical by 16 feet wide, it has a fiberglass finish that makes it fast and durable. The banked slalom course was unreal—a snake run with 4 to 8 foot banks and a good slope. Many skaters showed up at 10:00 a.m. for the rider's meeting, as well as to get in some early practice sessions. Dan Murray took first in freestyle with some modern moves. The next event, banked slalom, brought out some old and new skaters, among them, Shaun Jackson, a long time competitor. A new face was Buck Smith, who surprisingly

beat out Shaun and was right behind the winner Kenny Heath, who is a local ripper in slalom and downhill and holds the park record for both events.

Now, with everyone getting their practice in the pool, the event was about to start—with even more competitors. Some of the hot amateurs were Dan Murray, Billy Beauregard, Robbie Weir, and Chris Baucom. In addition, Pros Alan Gelfand, Jim McCall and Bruce Walker showed up. Shawn Pennie had an unfortunate fall during practice and injured his hip. Finally, all practice was in and the amateurs had put in their best. When the Pros came up the pressure was on and the crowd cheering. The better of the two runs would decide the results—which turned out to be: McGill, 29.50; Folmer, 28.50; Nolder, 27.00; Gelfand, 25.50 and Cox, 25.00. The panel consisted of three judges: Jim McCall, Marty Ramos and Doug Doane, using a scoring system of 1-10. Concluding the day was a freestyle demo by Rodney Mullen, who put on a fabulous show with his endless display of original tricks. And after that the park owner, Mr. Ramos, invited all the Pros to a steak dinner at the restaurant of their choice. Despite the many fine steakhouses in the area everyone picked Duff's, a pretty good smorgasbord.

Sunday came soon with nice weather and early practice sessions. The day began with the open downhill event, which was also won by Kenny Heath. Following a lunch break, the half-pipe event started with some ripping sessions by the amateurs, most notably, Billy Beauregard, floating some high backside ollies, and

Well traveled Pros Mike McGill and Mike Folmer continued their battle in their home front.

Bruce Walker

Monty Nolder continues to maintain his reputation as Florida's top amateur.

Bruce Walker

Monty Nolder

Bruce Walker

CHERRY HILL, NEW JERSEY



Another well travelled skater, Jamie Godfrey, jamming indoor air at his home park, Cherry Hill.



Twelve year old Dean Godfrey, Cherry Hill mini-shred gets rad beyond his years. Layback air.



Brad Bowman is a skater who has been on the scene for quite awhile. He comes from the heart of the L.A. suburban skatropolis with a flashy style and a full on attitude regarding what he is doing and where he is going.

His surf/skate travels have taken him to many far away places. Last month he returned from a trip through the Southern United States with East Coast comrade Mike Folmer. The long journey included stops in Arizona, Texas, Alabama, Florida and finally Philadelphia, Pa., right next door to Cherry Hill Skatepark, which Brad considers to be his favorite.

The indoor facility at Cherry Hill provides Northeast skaters with a hot place to skate during the cold winter months. Brad managed to capture some of the action with his latest toy, a Canon A-1. Hey Brad, how about that 50mm lens we lent you at Marina?

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GLOSSARY OF SKATE TERMS

Ball — the act of falling, either off a board or while walking.

Bio — to pull off a maneuver above and beyond reasonable limits; unbelievably high air.

Blaze — to make an outstanding skate maneuver or run; as in, he blazed that run.

Clone — to copy or imitate; a non-creative person; as in, he cloned that move.

Crave — to heavily want something.

Dag — to choke or crumble under pressure.

Dwid — one who is not happening in any way, shape or form, usually to describe someone who completely blows it.

Fully — used to express complete commitment; as in, fully thrashed.

Gnarly — a heavy-duty, no-bull attitude, definitely NOT taking the easy way out; as in, watch out, he's a gnarly guy.

Jel — total disintegration of your act; as in, he jels at every contest.

Jerk — one who does things without putting his or her brain in gear; as in, you're a complete jerk!

Ripper — one who can, by means of a skateboard or simply by his philosophic attitude, take total command of the situation or place.

Robot — a skater who has no style; a computerized skater.

Slam — to make full-on contact with the skate surface; as in, a vicious body slam from coping.

Stoked — to be overwhelmed with enthusiasm; as in, I'm stoked with that board.

Tear — to thrash (see below).

Thrasher — one who completely dominates what he attempts by his intense behavior and "don't give a hoot" attitude; as in, he totally thrashed the pool!

Totally — see Fully.

COMING EVENTS

Whittier's Skate City Pro/Am Bowl Contest

\$2,000.00 Purse, March 14 and 15, 1981

The Ranch Variflex Pro/Am — April 17 and 18, 1981

Gold Cup Sanctioned Event

Guaranteed Purse \$2,400.00 — Bowl Riding

\$600.00 Tight Slalom

Entry Fee — Pro: \$40.00 — Amateur: \$20.00



NEXT ISSUE—THE WINNERS OF OUR CARTOON CONTEST

If you have not sent in your entry you have until February 20, 1981 to send your version of a modern skate cartoon. Check for details in Vol. 1, No. 2.

ON BOARD



FROM THE UNDERGROUND

Alright! Here we go again.

Well, I thought this time I'd tell you not about ONE group, but about several. All of these groups play new type, up to date music and are quite competent in their respective categories. The groups I'm referring to have some recordings that can be found on a compilation album called 415 Music. Among these bands are THE DONUTS, an LA. band led by 17-year-old Lisa Bosch; THE OFFS, very hard core, ska-reggae-punk kind of group—real head-bangers; THE READYMADES, a power pop band who have a very good single called "Electric Toys," well worth listening to; SUDDEN FUN, a good local band whose "I can't wait for the weekend show" is their contribution to the album; THE SYMPTOMS, whose tune, "Simple Sabotage" is definitely interesting, but whom I've never seen live and can't say much more about; and an SVT song, "Always come back for more." I'll go into a little more detail about the other groups.

Back to 415, TIMES 5 is the next group in the line up. They're a young power pop band whose tune on the album is called "Is Your Radio Active." The VIPS are the final group and feature two ex-members of the NUNS. Most notable again, Jennifer Miro, the willowy and sultry ex-NUNS keyboard player. She wrote their tune "She's a Put-On." Now based in LA, the VIPs play the club scene a lot.

Now the most notable band on the album (besides SVT) is Jo Allen and the Shapes. They're led by singer-songwriter Allen Powell, an

Englishman who was a member of several well known groups in his native country: VINEGAR JOE and TANZ DER YOUTH (tan der youth? sounds like something out of the Hitler-Jugend, don't it? That's Hitler's youth in case you shanks didn't already know it). Most noteworthy was HAWKWIND, of which he was drummer; he also wrote a song called "Jealous" which was a pretty big hit for Robert Palmer and also recorded by Rachel Sweet. His current group puts on a good show and plays extremely well—definitely an up and coming young band.

I've also been checking out the club scene in S.F. lately and have seen some really good bands. One in particular is the KINGSNAKES, an old style rockabilly, rock'n'roll band. They do almost all originals which isn't that easy when you're trying to do rockabilly type music. The drummer, originally from the FLAMIN' GROOVIES, is a monster who reproduces the old rockabilly drum style perfectly. The lead singer plays an old thick hollow body electric guitar that looks like it was made in 1948. His stage presence and vocals are superb and he looks like a young Gene

Vincent. In case you don't know that name, he and his group, the BLUE CAPS, did such songs as "Racing with the Devil" and "Be Bop a Loo Lo." Unfortunately, he died a few years ago in a skiing accident. He can be seen as a featured artist in a 50's movie called *The Girl Can't Help It* and the T.V. movie *Heroes of Rock'n'Roll*. The KINGSNAKES should have some vinyl cut really soon—look for it.

And back to 415 Records. I want you to know that those guys are really stoked about the way all you shredders are getting into music. Being heavy skate fans themselves, they told me to tell you THRASHER readers that: IF YOU WANT YOU CAN GET THIS ALBUM FOR HALF PRICE, which I think is pretty hip of them. Just write and tell them you read the only skate magazine worth looking at—THRASHER. Send \$4.00 plus postage by check or money order, made payable to 415 Records, P.O. Box 14563, San Francisco, CA 94114. It lists for over \$8.00 so it's a hot deal. Remember THRASHER readers only!

Tommy Nails

415 MUSIC



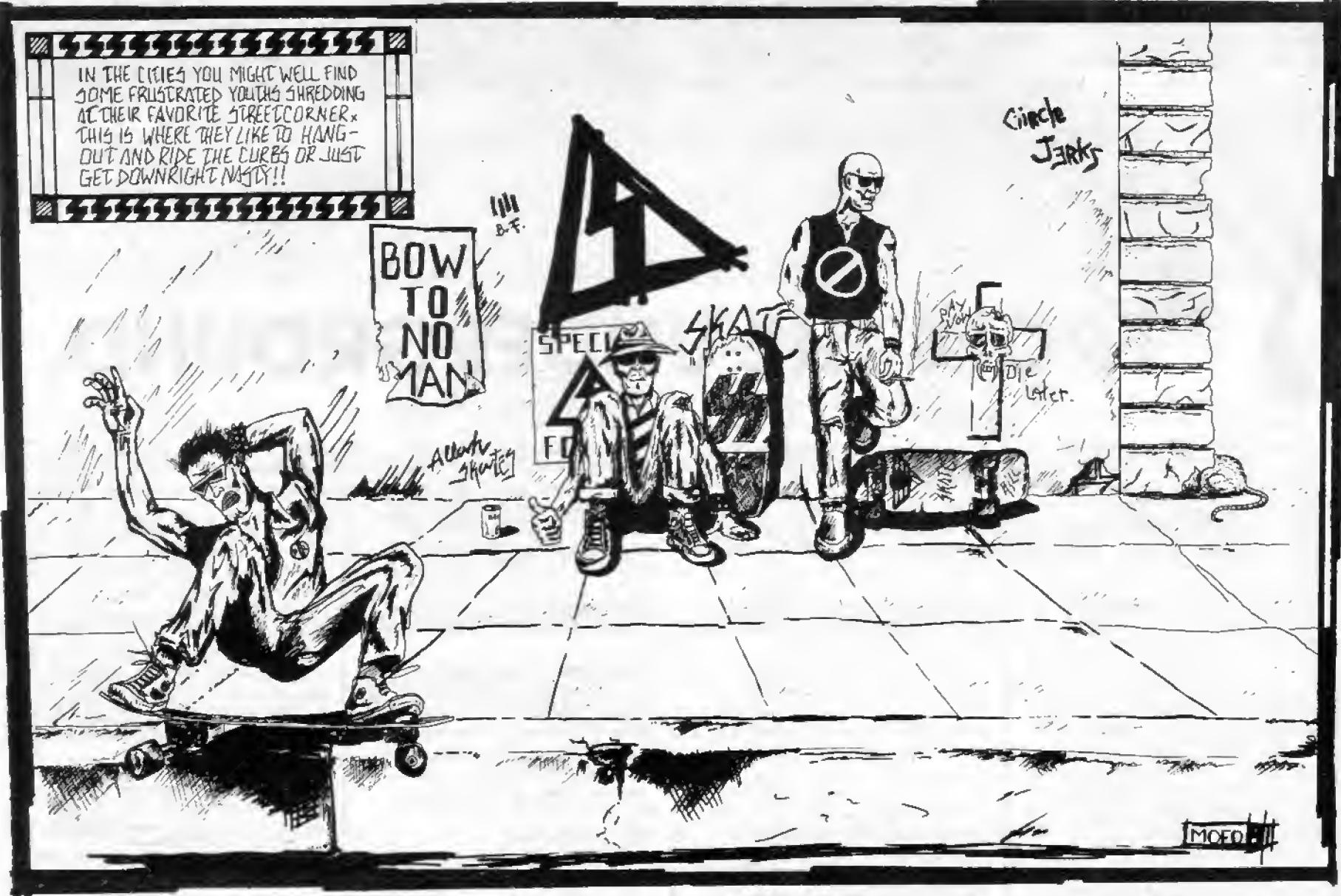
JO ALLEN
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THE DONUTS
THE OFFS
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SVT
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391
TIMES 5
THE VIPs



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The Jam—Sound Affects
Sex Pistols
X
The Who—My Generation

CLUB BANDS
Modettes
Go Go's
Black Flag
Circle Jerks
Two Tones
Keith Joe Dick



WILD RIDERS OF BOARDS

My name is Eddy Boy. I ride a skate. I'm in a skate gang. We're called Zekes. Blade is our leader. He is mean. He don't take no flak. He has one enemy—Nacho Cruz, the leader of our rivals, El Vatos Bandidos De Vario X. They like to clash. So do we. Here's our story.

The sun had been up for an hour already. I was late. My boss told me if I was late again I'd be canned. I quit as of today. Besides, I still ache from yesterday's clash. Fighting always makes me hungry and it smells like Ma's makin' breakfast.

"Mornin' Ma."

"Good morning Edward. Sleep well?"

"I told you not to ever call me that; yeah I slept O.K."

"That's nice. How would you like your eggs?"

"COOKED!"

"Edward, why don't you have any respect? What happened to everything your father and I taught you? God rest his soul. We gave you the best of everything, but you kept breaking everything. Everything except those skateboards of yours, and Lord knows how long they'll last. Where did I go wrong?"

"I don't know, and don't call me Edward, it makes me sick Ma. I'm splittin'...later."

"Oh hurry, you're running late already."

"Yeah. Right." What she don't know won't hurt. Wonder if Blade is awake by now? Maybe we can go check out the savings and loan parking lot. Rumors says it's got D.K. Banks, but the only gnarly part about it is that it's near Vario X.

The sidewalks around Blade's house are totally cool. Nice and wide for slide action and the curbs are the monorail variety. Curb grinds forever is the name of the game here. If you can't ride a twenty footer with style and pull it off consistently, you ain't sheet. And when you ain't sheet, you ain't a Zeke.

Right in front of Blade's house, next to the driveway, is this little ten-inch wide shelf that stands about a foot high with a totally mellow transition up to it. The maneuver here is the Ollie Aerial Revert, which has taken its toll, and either makes or breaks many of the Zekes. I went for it with a little more speed than usual (which could result in a severe Wilson) and pulled it off with extreme finesse. I then proceeded with the Zeke dismount (that involves flipping the board in the air, twisting around and catching it behind your back, then twirling it around like a baton and having it end up under the arm). I looked around for witnesses of my above-average accomplishment and saw one of the Zeke Debs in a house across the street. She waved, blew me a kiss, and pulled the curtains closed.

Boy, I've wanted access to her for a long time. Maybe now I'll have a chance. My fantasy was interrupted when a voice behind me snapped:

"Eddy Boy, you jerk, don't you ever bail?" It was Blade.

"Did you see it, Blade? Was it very high?" I replied.

"Sheet!" He smiled, "at least a two footer."

"Whoah," I groaned in disbelief.



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